

**CHUCK
JACKSON
THE GREAT
RECORDINGS**



TOMAS

**2 COMPACT
DISCS**

2 COMPACT DISCS

CHUCK JACKSON THE GREAT RECORDINGS

It's New York. It's soul. But it's uptown. This anthology captures that peculiar and driving style. And nobody did it better than big, big-voiced Chuck Jackson. He grabs each song, wrings the pop out of it, and jams his own rhythm & blues performance into it. It's soul in the sixties in uptown Manhattan, and it's all yours, right here.



COMPACT DISC A

1. I Don't Want To Cry	2:41
2. Just Once	2:10
3. (It Never Happens) In Real Life	2:44
4. The Same Old Story	2:20
5. I Wake Up Crying	2:15
6. Everybody Needs Love	1:53
7. My Willow Tree	2:41
8. What'cha Gonna Say	2:24
9. Angel Of Angels	2:30
10. Any Day Now (My Wild Beautiful Bird)	3:26
11. I Keep Forgettin'	3:26
12. Getting Ready For The Heartbreak	2:30
13. In Between Tears	2:28
14. Tell Him I'm Not Home	2:37
15. Blue Holiday	3:17
16. Lonely Am I	2:56

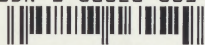
17. I Will Never Turn My Back On You	2:49
18. Tears Of Joy	2:58
19. Any Other Way	2:24
20. Big New York	2:40
21. Hand It Over	2:15
22. Beg Me	2:38
23. Somebody New	1:49
24. Stand By Me	4:10

COMPACT DISC B

1. Since I Don't Have You	2:58
2. I Need You (with Maxine Brown)	3:06
3. Soul Brother Twist	2:59
4. Something You Got (with Maxine Brown)	2:47
5. If I Didn't Love You	2:10
6. Just A Little Bit Of Soul	2:30
7. Can't Let You Out Of My Sight (with Maxine Brown)	2:17

8. Good Things Come To Those Who Wait	2:50
9. Yah	2:30
10. All In My Mind	3:38
11. And That's Saying A Lot	3:00
12. Where Did She Stay	3:15
13. Hold On I'm Coming (with Maxine Brown)	2:47
14. Never Had It So Good (with Maxine Brown)	2:32
15. Every Man Needs A Down Home Girl	2:02
16. Need You There (To See Me Through)	2:49
17. Daddy's Home (with Maxine Brown)	2:21
18. Satisfaction	2:22
19. Hound Dog	2:07
20. Jailhouse Rock	2:15
21. Shame On Me	2:45
22. Candy	2:15

ISBN 1-56826-501-8



0 8122-71655-2 9

**LINER NOTES INSIDE—We include a
six page essay that brings
Chuck Jackson to life.
By Rob Bowman**



© 1994 Tomato, a trade name of the Music Works,
New York, NY. Licensed by Rhino Records Inc., 10635
Santa Monica Blvd., Los Angeles, CA 90025-4900

**CHUCK
JACKSON**
**THE GREAT
RECORDINGS**

CHUCK JACKSON

R2 71655



TOMATO



TOMATO

CHUCK JACKSON

2 COMPACT
DISCS

**CHUCK
JACKSON**
**THE GREAT
RECORDINGS**



TOMATO

**2 COMPACT
DISCS**



Chuck Jackson epitomized the New York City variety of soul. A big-voiced singer possessing a rich baritone, Jackson's repertoire leaned towards tear jerking ballads but he was equally effective when he tackled mid-tempo and uptempo material. To say Jackson was a dominant presence in the first half of the 1960's is no exaggeration. Between 1961 and 1967 he placed over twenty recordings on Billboard's rhythm and blues or pop charts, three of them reaching the vaunted rhythm and blues Top Ten.

■ In the early and mid-sixties the Big Apple was the focus point for a style of soul music that has tended to be overlooked by oldies stations and written histories of rhythm and blues alike. An uptown, suave and urbane style, the New York variety of soul generally featured large orchestration prominently displaying winds and brass as well as the ubiquitous strings. Latin percussion was also a common feature of these records, lending the big-voiced ballads a tinge of exoticism when heard against the standard r & b fare of the day, particularly the bubbling dance numbers emanating from Motown and the downhome gospel fervor that represented the majority of Stax recordings.

■ All of this was simply a case of regionalism. New York, as the center of the music industry, always tended to craft productions on an epic scale when compared with the rest of the country. New York was also the home to large expatriate Cuban and Puerto Rican populations; hence the Latin percussion.

■ Perhaps the role of New York soul has been downplayed as it was not the product of one dominant label such as Motown in Detroit or Stax in Memphis. I think the fact that it embraced large dollops of a pop aesthetic has also been a factor. Included among the forty-six songs gathered on this anthology are a raft of Tin Pan Alley pop songs crafted by white songwriting teams such as Burt Bacharach and Hal David and Gerry Goffin and Carole King. Bacharach-David and Goffin-King were part of a pop songwriting tradition that went back to the 1880's. Their songs were not crafted for individual artists or "house bands," they simply wrote clever songs that as often as not followed the time-honored AABA

pattern and were rife with clever lyrics and insidious hooks. A given song might end up in the hands of a white pop artist such as B.J. Thomas or a black girl group such as the Shirelles. According to the tenets of the Tin Pan Alley aesthetic, one was as appropriate as the other. The only thing that mattered was getting it recorded, preferably by as many artists as possible. Chuck Jackson turned several of these confections into bonafide hits.

■ As was the case with most Northern soul men, Chuck Jackson's roots are in the South. Born in Winston Salem, South Carolina in the summer of 1937, Jackson spent most of his formative years in Latta, South Carolina. From age five to twelve, the prodigious youth co-starred in a local radio series. As a teenager Jackson moved with his family to Pittsburgh, becoming one more statistic in what was a massive shift in African-American demographics from the rural and small town South to the heavily industrialized urban North.

■ Upon graduation from high school, Jackson won a musical scholarship to South Carolina College. Honing his talents in school, Jackson next joined the Ray Raspberry Gospel Singers. After a year on the gospel circuit, Jackson was given the opportunity of joining a reconstituted Dell-Vikings in 1957. The Dell-Vikings were an interracial group that had been formed at the Air Force Serviceman's Club in Pittsburgh in 1955. In the winter and summer of 1957 they enjoyed two pop Top Ten singles with "Come Go With Me" and "Whispering Bells." After all the members were discharged from the Air Force, Jackson took the place of the baritone singer and in the process got a taste of what life on the road was like for a group riding the wave of a successful recording career.

■ Jackson recorded a couple of singles as a Dell-Viking but none achieved any measure of success. He also embarked on a solo career issuing records on Amy, Clock, Beltone, Atco and Fee Bee. All sunk without a trace. Despite a dismal recording career as a solo act, Jackson left the Dell-Vikings in 1959 when offered a slot in Jackie Wilson's Revue. His big break came while working at New York's-fabled Apollo Theatre on a bill headlined by Wilson. In the audience

one night that week was producer, writer and arranger Luther Dixon who, with owner Florence Greenberg, had built Scepter Records. At Scepter, Dixon had been the main architect of the Shirelles' march to fame.

■ In a conversation with writer Diana Reid Haig, Jackson picked up the story: "Jackie was giving me a great feature in the show when we hit the Apollo. Two or three days into our run there, several companies came to me and wanted me to record for them, including Brunswick, Columbia and RCA. One day this white woman and this black man came to my dressing room and told me how much they loved my show and my voice. They said, 'We have a record company, and we have the Shirelles. We're small and we don't have much front money to give you, but we really believe in you. If you come with us, we'll make you a star.'"

■ "Out of all the companies that spoke to me, Florence and Luther were the only people that I thought were sincere. So I prayed about it. I said, 'Lord, I hope I'm doing the right thing turning down all these major labels, but I'm going with Scepter.' And that decision was the best thing that ever happened to me."

■ Suitably impressed with Jackson, Dixon and Greenberg signed the singer to a long term contract, deciding to make Jackson one of the first artists on the new Scepter subsidiary Wand. Wand was originally conceived as a primarily r & b label but those plans were quickly shelved and Wand maintained the same set of producers and writers and the same a & r policy as Scepter.

■ The first Dixon-Jackson session produced a #5 r & b hit in the winter of 1961 with "I Don't Want To Cry." "Chuck still wasn't sure what he wanted to do after we talked to him at the Apollo," Luther Dixon told Haig. "So I said to him, 'Let's go downtown to my apartment and talk some more.' When he and I got there, Chuck told me about a girl that he was in love with in Philadelphia, only it wasn't going too well. He said, 'I still love her, but I don't want to cry.' I yelled, 'That's it!' And we were inspired to write "I Don't Want To Cry" that very night."

■ Backing up Jackson were the cream of New York r & b session musicians including Panama Francis—drums, Mickey Baker—guitar, Jimmy Lewis—bass, Luther Dupree and Carl Lynch—guitars, Paul Griffin—piano and King Curtis and Jerome Richardson—saxophones. Carole King worked up the arrangement.

■ Jackson's third Wand forty-five was the first song that Burt Bacharach and Hal David wrote for Scepter. "I Wake Up Crying" was recorded at Bell Sound in New York and apparently the three track tape recorder broke down during the session. Dixon, excited by what he was hearing, finished the session anyway using a two-track machine and departed the studio with a #13 r & b hit in hand. Dionne and Dee Warwick and Myrna Smith can be heard singing harmony on the record. These three women performed a similar function on virtually every Jackson recording for Wand in the early sixties.

■ Bacharach, this time with lyricist Bob Hilliard, concocted Jackson's-biggest hit, "Any Day Now (My Wild Beautiful Bird)." Released in the spring of 1962, the single peaked at #2 r & b and #23 pop. The record nearly didn't happen as Luther Dixon had recorded Jackson's label mate Tommy Hunt singing an entirely different lyric over Bacharach's rhythm track for "Any Day Now." Happily, it was eventually decided to issue Jackson's recording the original song. If you listen to the end of the track where Jackson is singing "Don't fly away, my beautiful bird," you can hear vestiges of Tommy Hunt's vocal track in the background.

■ Rhythm and blues songwriting aces Jerry Leiber and Mike Stoller wrote and arranged Jackson's next forty-five, the superb "I Keep Forgettin'." Disappointingly the record stalled at #55 pop and did not appear on the national r & b charts.

■ "I'll never forget," Jackson recounted to Haig, "I was on the road with Smokey Robinson on the way to the Howard Theatre in Washington, D.C. And I was so glad to get there and tell Smokey, 'Hey, bet you can't top this one!' 'Cause nobody had done anything like 'I Keep Forgettin' before. Smokey said to me, Chuck, man, that is incredible! I really, really like that song, but it's not going to

be a hit.' I was hurt and said, 'What do you mean?' And he said, 'Chuck, it's the best material I've heard in so long, but the people aren't ready for it because they can't dance to it.' Well I got so angry that I put it in my show that day. And Smokey was right. The audience loved it, but they didn't buy it."

■ Jackson soon returned to hit making form via a Tony Bruno composition entitled "Tell Him I'm Not Home." With Doris Troy, of "Just One Look" fame, singing the response, the record cruised to the #12 r & b slot. Troy can also be heard, along with Cissy Houston, on Jackson's spring 1964 release "Beg Me." Shortly after this release Luther Dixon left the company, breaking up what had been both a commercially and aesthetically superior team.

■ It was common practice at Wand to have a number of singers record the same song, often singing to the same backing track. Several examples are included here. The Shirelles had originally recorded Luther Dixon's "Blue Holiday" in 1961, Maxine Brown had originally hit with "All In My Mind" that same year and Ronnie Milsap recorded the first version of Ashford and Simpson's "Never Had It So Good" when he was still trying to make it as an r & b artist in 1965.

■ Jackson regularly covered records by non-Scepter artists as well. Examples found here include William Bell's "Any Other Way," Ben E. King's "Stand By Me," the Skyliner's "Since I Don't Have You," Chris Kenner's "Something You Got," Sam and Dave's "Hold On I'm Coming," the Rolling Stones' "Satisfaction," and Elvis Presley's "Hound Dog" and "Jailhouse Rock." The latter two are substantially rearranged recordings taken from an interesting album of Presley covers Jackson entitled Dedicated to the King!. "Satisfaction" and "Something You Got" were part of two similar concept albums titled Tribute to Rhythm and Blues Vol. One and Two. Altogether Jackson had ten albums released on Wand, indicating a level of sales that was exceptional in the rhythm and blues field at the time.

■ Beginning in 1965 Jackson was paired with Maxine Brown for a number of duet singles. Six such Jackson/Brown duets are included here: "I Need You So,"

"Something You Got," "Can't Let You Out of My Sight," "Hold On I'm Coming," "Never Had It So Good," and "Daddy's Home." All but the exquisite "Never Had It So Good" charted, with "Something You Got" being the most successful, reaching the #10 position on the r & b charts in 1965.

■ All good things eventually come to an end and in 1967 Jackson decided to part ways with Wand when owner Florence Greenberg refused to underwrite the costs of getting Jackson's band to a promotional television appearance.

■ "Neither of us would climb down on the issue," Jackson told a British writer in the 1970's, "and though we were both in tears when we made the final goodbye our pride wouldn't let us compromise."

■ Jackson ended up going to Motown at the behest of Smokey Robinson. What looked like a marriage made in heaven proved a disaster as the Motor City label attempted to mould Jackson to their sound which, as mentioned above, stood in direct contrast to the types of records Jackson recorded in New York. Freed from Motown in 1971, Jackson recorded one single for Brunswick subsidiary Dakar before signing with ABC in 1973. After two middling hits, Jackson moved on first to All Platinum and then Channel Records before settling at EMI America. With EMI he was once again paired with Luther Dixon. In 1980 Dixon and Jackson crafted a cover of Bob Marley's "I Wanna Give You Some Love" which could only crawl its way to #90 on the r & b charts. To date that is Jackson's last chart entry.

■ In the eighties and nineties Chuck Jackson has continued to gig solidly, maintaining a wide fan base. In the United Kingdom a number of his records, such as "Hand It Over," have become Northern Soul classics, keeping his name and his sound in front of the public. With that in mind, sit back, relax and listen to forty-six tracks that define what New York soul was about at it's best. Ladies and gentlemen—Chuck Jackson.

Rob Bowman

When people lost sight of the way to live

Came codes of love and honesty,

Learning came, charity came,

Hypocrisy took charge;

When differences weaken family ties

Came benevolent fathers and dutiful sons;

And when lands where disrupted and misgoverned

Came ministers commended as loyal.



TOMATO

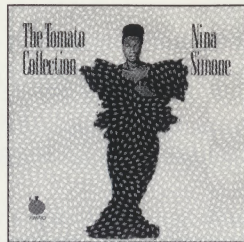
Choice Tomatoes



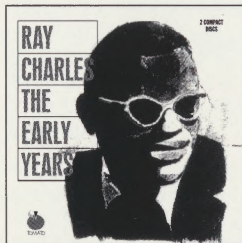
Etta James
Live



The Shirelles
*The World's Greatest
Girls Group*



Nina Simone
The Tomato Collection



Ray Charles
The Early Years (2CDs)



Fats Domino
Fats "Antoine" Domino



Big Joe Turner
Shake, Rattle & Roll

Executive Producer: Kevin Eggers

Pre-Production: Steven Bergeron
and Ian Terry at Studio Tempo

Digital Restoration: Steven Bergeron
and Ian Terry at Studio Tempo

Digital Mastering: Francois Chicoine
and Ian Terry at SNB Mastering

Digital Processing Supervision: Ian Terry

Digital Restoration Done Using:
"No Noise" by Sonic Solutions

Design & Illustration: Milton Glaser

Photography: Showtime Music Archives (Toronto)

Liner Notes: Rob Bowman

COMPACT DISC A

1. I Don't Want To Cry	2:41	13. In Between Tears	2:28
2. Just Once	2:10	14. Tell Him I'm Not Home	2:37
3. (It Never Happens) In Real Life	2:44	15. Blue Holiday	3:17
4. The Same Old Story	2:20	16. Lonely Am I	2:56
5. I Wake Up Crying	2:15	17. I Will Never Turn My Back On You	2:49
6. Everybody Needs Love	1:53	18. Tears Of Joy	2:58
7. My Willow Tree	2:41	19. Any Other Way	2:24
8. What'cha Gonna Say	2:24	20. Big New York	2:40
9. Angel Of Angels	2:30	21. Hand It Over	2:15
10. Any Day Now (My Wild Beautiful Bird)	3:26	22. Beg Me	2:38
11. I Keep Forgettin'	3:26	23. Somebody New	1:49
12. Getting Ready For The Heartbreak	2:30	24. Stand By Me	4:10

COMPACT DISC B

1. Since I Don't Have You	2:58	13. Hold On I'm Coming (with Maxine Brown)	2:47
2. I Need You (with Maxine Brown)	3:06	14. Never Had It So Good (with Maxine Brown)	2:32
3. Soul Brother Twist	2:59	15. Every Man Needs A Down Home Girl	2:02
4. Something You Got (with Maxine Brown)	2:47	16. Need You There (To See Me Through)	2:49
5. If I Didn't Love You	2:10	17. Daddy's Home (with Maxine Brown)	2:21
6. Just A Little Bit Of Soul	2:30	18. Satisfaction	2:22
7. Can't Let You Out Of My Sight (with Maxine Brown)	2:17	19. Hound Dog	2:07
8. Good Things Come To Those Who Wait	2:50	20. Jailhouse Rock	2:15
9. Yah	2:30	21. Shame On Me	2:45
10. All In My Mind	3:38	22. Candy	2:15
11. And That's Saying A Lot	3:00		
12. Where Did She Stay	3:15		



TOMATO

ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE WORK REPRODUCED RESERVED. UNAUTHORISED COPYING, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING OF THIS RECORD PROHIBITED

COMPACT DISC A

**CHUCK
JACKSON
THE GREAT
RECORDINGS**



- 1.** I Don't Want To Cry (2:41) **2.** Just Once (2:10) **3.** (It Never Happens) In Real Life (2:44)
- 4.** The Same Old Story (2:20) **5.** I Wake Up Crying (2:15) **6.** Everybody Needs Love (1:53)
- 7.** My Willow Tree (2:41) **8.** What'cha Gonna Say (2:24) **9.** Angel Of Angels (2:30)
- 10.** Any Day Now (My Wild Beautiful Bird) (3:26) **11.** I Keep Forgettin' (3:26)
- 12.** Getting Ready For The Heartbreak (2:30) **13.** In Between Tears (2:28)
- 14.** Tell Him I'm Not Home (2:37) **15.** Blue Holiday (3:17)
- 16.** Lonely Am I (2:56) **17.** I Will Never Turn My Back On You (2:49)
- 18.** Tears Of Joy (2:58) **19.** Any Other Way (2:24)
- 20.** Big New York (2:40) **21.** Hand It Over (2:15) **22.** Beg Me (2:38)
- 23.** Somebody New (1:49) **24.** Stand By Me (4:10)

© 1994 Tomato, a trade name of the Music Works, New York, NY.
Licensed by Rhino Records Inc.
R2 71655

COMPACT DISC 8

**CHUCK
JACKSON
THE GREAT
RECORDINGS**



- 1.** Since I Don't Have You (2:58) **2.** I Need You (with Maxine Brown) (3:06) **3.** Soul Brother
Toot (2:50) **4.** Something You Got (with Maxine Brown) (2:47) **5.** If I Didn't Love You (2:10)
6. Just A Little Bit Of Soul (2:30) **7.** Can't Let You Out Of My Sight (with Maxine Brown)
(2:17) **8.** Good Things Come To Those Who Wait (2:50) **9.** Yah (2:30) **10.** All In My
Mind (3:38) **11.** And That's Saying A Lot (3:00) **12.** Where Did She Stay (3:15)
13. Hold On I'm Coming (with Maxine Brown) (2:47) **14.** Never Had It So Good
(with Maxine Brown) (2:32) **15.** Every Man Needs A Down Home Girl (2:02)
16. Need You There (To See Me Through) (2:49) **17.** Daddy's Home (with
Maxine Brown) (2:21) **18.** Satisfaction (2:22) **19.** Hound Dog
(2:07) **20.** Jailhouse Rock (2:15) **21.** Shame
On Me (2:45) **22.** Candy (2:15)

© 1994 Tomato, a trade name of the Music Works, New York, NY.
Licensed by Rhino Records Inc.
R2 71655